

menal, as it should be, since he races for and wins no other prize.

The day passes in preparations. Just before sundown twelve "Antelope" priests emerge from their *kiva* in full regalia and march to the *kisi*. In front of this tent of boughs a small hole has been made, which is covered by a board with a hole in its center called the *sipapu*. They march there three times around in a circle, stamping violently on the *sipapu* plank each time they pass it, and calling on their ancestors, who are supposed to respond through the hole from their homes in the under-world.

The snake priests now enter dramatically. They march from their *kiva* where they have dressed for the dance. Their bodies are covered with reddish-brown paint relieved by two large round pink spots on the shoulders and others on the breast. They wear a kilt of reddish-brown cloth in which the edges have been worked with zigzags, the conventional representation of lightning, in pink and white. The whole ceremony is an offering to the lightning god of which the earthly representative is the snake.

They wear a fox-skin hanging down the back, a buck-skin handolier hanging to the right shoulder, and have a rattle, made from the shell of the land turtle, fastened to the right calf. Each also carries a "snake whip," a short, slender stick to which two eagle feathers have been fastened. Twenty-six in number they march around four times like the "Antelope" priests, striking the *sipapu* and calling to their ancestors, and then line up facing the "Antelope" priests, who have formed in front of the *kisi*. The latter also have rattles, and to the noise of them and the chanting by all, which grows louder and louder, the priests sway from side to side, imitating the motion of a snake.

This continues for ten minutes. Then a period of silence ensues, all being mute and standing perfectly still. Then the snake priests quitly breake into groups of three. Suddenly one of the three drops to his knees before the *kisi* and